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WHO SHOULD SELECT THE READING FOR CHILDREN?

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IT IS NOT without reason that this has been called the "generation of the child", for the child has indeed come into his own—possibly a little more than his own. And it is not without approval and joy that an advocate of children's rights and a lover of childhood observes the progress of this new diffusion of freedom. The right of children to play their own games, to sing their own songs, to follow up the leads of their own instincts and interests; the right to be boys and girls, not miniature men and women, to conduct their present lives as children rather than to pose as candidates for maturity, to carry on the natural round of children's activities and to engage themselves in the rich, varied experiences that belong to childhood rather than to prepare and practice for manhood and womanhood: this is a right willingly conceded in these days. And that is good sense and wise pedagogy: for only by living generously and opulently and with abandon through any age or stage of life can one equip himself for the succeeding age or stage, only by being an effective, happy child does one become an effective, happy man or woman.

If we know anything at all about human nature, we know that education, that development, takes its longest strides in those

moments when we are in fullest, happiest possession of our intellectual and emotional faculties, when we are most "at ourselves", when we are stirred up and lifted up to our highest and keenest mental activity. And we know that these passionate, fortunate, moments, these periods most propitious and potential for education come only when something has caught and held our interest, when something has focused, as through a burning-glass, into a hot, piercing point the dispersed warmth of our personality, when something has concentrated, as by a trumpet-call, into a compact, co-operative unit of intellectual vitality the restless, wandering forces of introspection, retrospection, visualization, judgment, and emotion.

Interest! The moment it flags, power departs from us: it is all that holds life together, gives it purpose and meaning; it is the one indispensable element in education. Arouse interest, and you have summoned all the agencies and faculties of humanity; let it droop and slumber, and, no matter how skilful technicians we may be in the art of teaching, we have foredoomed ourselves to failure, partial or complete. Our teaching is measured by our pupils' learning, and their learning is conditioned by their interest.

The doctrine—is it too strong a word: the *gospel*?—of pupil interest has special significance in the matter of the reading material for the grades. It has significance in the primary grades because it is desirable that we utilize the tremendous force of interest in the content to be read in order to carry children over the long and intricate and inherently dull process of learning the mechanics of reading. It has quite as much significance further along in the school because it is desirable that we set up as one of the chief objectives reading as an out-of-school, leisure-time activity—and we realize that no one is likely to spend much time in recreational, solitary reading unless he has found by experience that there is material which feeds his interests.

Therefore—to come at length to our specific problem—the studies that have recently been made to determine children's interests in reading are especially timely and valuable. They have demonstrated clearly what we have been surmising dimly; first, that we have been presenting in our school readers and courses of study, units of reading that are not intrinsically interesting to children; and second, that we have frequently placed before the children of certain grades units that have stronger appeal either before or after those grades. They have demonstrated clearly that the creators of readers and courses of study in reading have not been consulting the interests of the children, hence were not creating the conditions under which education in reading could proceed most rapidly.

It would be worth while, if this were the time and place, to speculate upon the points of view and purposes of the collection- and curriculum-makers of the past, of the compilers of the Town series, the Russell, the Lindlay Murray, the Swan, the Barnes, the McGuffey series, of the makers of the scores of separate primers, "class books", "preceptors", "young speakers", and such-like.

They were undoubtedly led too blindly by the "preparation" fallacy: they conceived of boys and girls as little men and women—or, rather, as little ladies and gentlemen—, so argued, logically enough, that the material presented should accelerate the children's growth into maturity. They were too hortatory, too monitory, too moralistic, too "school-teacher-y", too prim and pious, too "papa, potato, prunes and prism-y" in their attitude toward childhood, and they selected the reading for children from the pulpit and rostrum angle. Then, too, they observed the problem from the "classic" and patriotic standpoint: they lugged in splendid literature from great authors, especially, here in America, from American authors, regardless of whether the content had inherent interest for children. They were also desirous of having children read aloud a great deal, hence included material especially appropriate for declaiming, elocutionizing, spouting. Moreover, they made two false assumptions: first, that any reading about children was good material for children; and second, that any material with simple style and easy vocabulary was suitable for children, without regard to the complexity and maturity of thought and feeling involved.

Whatever were their points of view and purposes, they made some egregious blunders in compiling children's reading materials—just the blunders that we should have made if we had been doing the work. And the blunders they made have been repeated and perpetuated in reader after reader down to our times. We repeat, then: the investigations that have recently been made in children's reading interests have been very timely and valuable. They have placed the emphasis where it belongs: upon the necessity of selecting reading matter that has immediate and direct appeal to the children for whom it is intended. And this is evidently desirable. Henceforth the school readers and the lists of selections for

supplementary and home reading will not dare proffer material as ludicrously unappealing and unavailing for boys and girls as they have done in the past. The child has come into his own—or his own has come unto him: his interests are now given most respectful consideration.

But—and here we enter upon the second division of this preachment—but interest is not the sole element in intellectual development, the arousing of interest is not the only, not the principal objective of education. Education consists (if one can reduce a process with so many phases to a single phrase) of the guidance and utilization of interests; education is interest *and* guidance, the interests of the child and the guidance of a thoughtful man or woman. Interest furnishes the drive, but it cannot point out the way or construct the map or build the road. Interest sharpens the appetite, stimulates the intellectual glands, but it cannot provide for metabolism, for assimilation. Interest is the soil out of which education may grow, but it takes no account of the work of the husbandman.

Now, because the husbandman—to continue the latter figure—has been foolish enough in the past to clip and prune the tree too closely, to force the sapling into premature tree-hood, because he has been so ignorant of the strength of native interests as to ignore nature, pray, then, shall we try to dispense with the husbandman, all husbandmen?

Granted that the manufacturers of children's courses in reading have been working under a false philosophy of education or no philosophy at all, granted that they have committed almost all the sins in the decalog of pedagogy—and *their* sins are ever before *us*—, are we now to swing far over to the opposite extreme, are we now to permit the child to determine for himself, to choose for himself his reading curriculum? Personally, if it were a question of joining either group, some of us

would unhesitatingly ally ourselves with the children, for we feel more confidence in the artlessness of nature than in the artificiality of pedagogy. But it is not such a question: for between the extremes of artlessness and artificiality are two happy means, artfulness and artistry, and on this vantage ground we take our station.

Children's interests should be regarded and respected in their reading as they should be in any aspect of children's life and children's education, certainly not less and probably not much more. The problem is the same in any feature of child life, and the solution is the same: let us discover children's interests, then let us—let *us* provide them with the most educative material demanded by those interests. Is it the problem of children's play? Let us find out what games children like to play, whether these are what we call good games or poor games, then let us introduce them to the best games of the types they like. Is it the problem of children's diet? Let us find out what they like to eat, then provide them with the best of the foods they like. Obviously, we cannot trust children's tastes and appetites, we cannot permit them to live, indeed, they wouldn't live very long, on a diet of their own choosing: hot dogs, pickles, peanuts, coco cola, the saccharine confections and concoctions that please their palates. The manifestation of an urgent, universal hunger for sweets must be recognized and respected: nature, for some valid purpose of her own, is calling for sweets, perhaps wishing to make it into lime for children's bones. But this same nature gives to parents a natural sense, a native wisdom, which, while it leads them to understand and satisfy this hunger, cautions them also against making out for children an exclusive diet of sweets.

Interest *and* guidance. Discover children's interests first, then—well, there are three, at least three services that guidance can render, can render without weakening

the initial force of the interests. First, it can lead to moderation, a word not in the children's dictionary. Second, perhaps as the means of securing the first it can lead to variety. Third, and from our point of view most important, it can lead to refinement of taste, to a discernment of shades and grades of excellence, to an appreciation of the finer, more exquisite elements and qualities.

These three services guidance can render in any field. I have spoken of the untrustworthiness of children's physical appetites and tastes: let us glance at their interests and tastes in fine arts, in pictures for example. Children want exaggeration, grotesqueness of drawing, they want daubs and splotches of color, barbaric gaudiness. Deny him his interests, and he defies you to develop him in picture-values: he "doesn't care for art". Let him alone in his interests, permit his untutored interests to dictate what pictures he shall see and admire, and he chooses chromos and colored comic strips: he will have nothing but chromos and grotesqueries. Guide him in the direction of his interests, giving him experiences in better pictures of the type he likes; pictures which have decided and distinctive graphic freedom, which have abundance of color, but pictures successively finer, more restrained and subdued, more "artistic" and you may hope to educate him in pictures.

With children's interests is a most excellent place to *begin* education. And their interests in reading are precisely like their interests in other fields, precisely as untrustworthy, as unreliable: we can no more wisely build a reading course out of their interests than we can plan a dietary or an art curriculum out of their interests. A thorough canvass of children's preferences in poetry, for instance, shows that out of the eighteen poems which stand highest in favor only five are really first rate poetry, while thirteen are of fair-to-middling calibre (I don't mean classic poetry: I mean poetry of the poetry-for-children type),

and that on their list of favorite poets is no verse by Stevenson, Blake, Christina Rossetti, or Walter de la Mare. The canvass has no more revealed what poems are the best for children than would a referendum of their favorite foods or their favorite colors or their favorite games reveal the best for them in these fields. The canvass has but revealed what are the poems that show most clearly the themes, the elements, the qualities, the characteristics, the spirit and mood that should inform and animate the best poems for children—when they are found.

Who should select the reading for children? Certainly not the course-makers and textbook-makers who, starting from a mistaken point of view and purpose, run square counter to children's interests. Not the professional *litterateur*, the lover and teacher of *belles lettres*, who would impose upon children a long succession of the heavily classic literature, the allusive and elusive literature intended for men and women. Not the average class-room teacher: her taste is reflected in the stuff printed in the primary journals, the inane, insipid, made-by-recipe verses and stories, most of them meeting children's interests but lacking every grace and charm of authentic literature. And not the psychology and pedagogy scientists, the measuring and testing and counting sharks: there is something inimical, mutually antagonistic between the personality of the scientist and that of the literary artist.

Who should select the reading for children? No one of these and yet all of these. Obviously, the children should have a hand, or, rather a voice in it; that is their contribution. Their suffrage should be taken: The scientist should study, systematically and methodically and impersonally the children's interests, should analyze them, interpret them, record them: that is his task. The student of literature, of literature as a fine art, should discover and reveal what are the basic principles upon which supreme literary art rests: he has

done his work. The teacher should point out what are the practical limitations and opportunities, the "human equations" prevailing in the class-room.

But the problem is not yet solved. Out of the hundreds, out of the multiplied and rapidly multiplying thousands of possible specimens of reading matter that might be offered children, there remains the difficult and delicate task of choosing the *best* specimens of reading matter: best from the standpoint of children's interests, best from the standpoint of excellent workmanship, of finished craftsmanship in the art of writing. For we must satisfy both the children and the literary artist.

Here is a world of books, books by thousands, books by tons, books hundreds of years old and books ground out yesterday by groaning presses, books appropriate for children and books which have been appropriated by children, books by the supreme literary artists and books by Grub-Street artizans. Here are books in all possible themes, in all possible styles: there is not a reading interest of children that cannot be met by something in the world of books. But, provided their interests are fed, children know not and care little whether it be by excellent books, good books, mediocre books, or shoddy, immature, amateurish books.

Who should select the reading for children? Who but those who know their way around in this world of books, those who know the books which are available for and which will avail with children? Those who are intimately familiar with the vast extent and with every delightful nook and corner of this book world. Those who recognize and respect children's interests and who can sift and cull out of this heap those choicest books to meet those interests. Do children want humor? There are dozens of levels and varieties of humor, from the clownish, slap-stick type to the most ingenious foolery, and there is excellent and there is inferior reading in every type. Do they

want adventure? folk lore? fairy story? hero story? story of nature? legend? patriotic poem? There is valuable and there is cheap reading matter for every interest. No one but an expert in children's books, a highly trained specialist, an authority in the definite field of children's reading knows enough, is capable enough to determine what are the best books for children. That there are not many well trained experts in the field is true—more's the pity; but there are many who know more than the ones who frequently make out the reading lists; there are librarians, there are normal school instructors and teachers college instructors, there are independent students who have been enticed into the field by the sheer fascination of it: men and women who know what literature is and what children's literature is, who know the history of children's literature, who have roamed widely and read wisely over the broad areas of children's reading, who can distinguish in a trice between the wholesome, the ingenuous, the honest work of art and the false, puerile, manufactured imitation of art, between those who create for children and those who merely cater to them, between those who produce the best and those who pander to the worst.

Yes, we must know and meet children's interests in reading, but we must meet them on the highest level. We must give them what they want, but it must be the best of what they want. Interest *and* guidance! And only the expert can provide the guidance.

We are thankful, I hope, for the studies and investigations that have been made in children's readings: they are suggestive, they are challenging, they are very illuminating. If we regard them only as what they profess to be, findings as to children's dominant interests in reading, they are invaluable. The mistake is in regarding them as anything more than the basis for further study, the necessary beginnings of the determination of what should constitute the course in children's reading.

SUPPLEMENT TO THE WINNETKA GRADED BOOK LIST

(Concluded from February)

Carleton Washburne and Mabel Vogel
Winnetka, Illinois

Editor's Note: The first part of the list, covering grades four, five and six, was published in THE REVIEW for February. The remainder of the list, including grades seven and eight, follows in this number.

EXPLANATION

The books are listed according to the median reading grades of children who read and enjoyed them. Below is given an example, with an explanation of the data.

Statistical Data

1. BROWNIES AND THE GOBLINS.

	No.	% liking	Value	Age
B.	24	96	79	9.4
G.	16	88	82	9.3
	Rdg. grd.	3-4-5	50% Cities	Index
B.	4.8	91%	4-5	9 36
G.	4.3	93%	4-5	

Descriptive Data

1. BROWNIES AND THE GOBLINS. N. M. Banta and A. B. Benson. Flanagan. 68c.

The part I like best is where the moon played ball with the brownies and the goblins.

Explanation of Statistical Data

B. 24, G. 16. Twenty-four boys and 16 girls reported on the book.

% liking—B. 96, G. 88. Ninety-six per cent of the boys who read the book liked it and 88% of the girls liked it.

Value—B. 79, G. 82. The average interest value given to the book by boys was 79 and that given by the girls was 82.

Children's reports on interest values have been given numerical equivalents to make averaging possible.

Age—B. 9.4, G. 9.3. The median age of the boys who read and enjoyed the book was 9.4 and that for the girls who read and enjoyed it was 9.3.

Rdg. grd.—B. 4.8, G. 4.3. The average (median) reading ability of the boys who read and enjoyed the book was between the standard for fourth grade and that for fifth grade, as shown by the Stanford Silent Reading Test. It corresponds to a point .8 of a grade above fourth. The median reading grade of the girls who liked it was .3 of a grade beyond fourth grade standard.

3-4-5—B. 91%, G. 93%. Ninety-one per cent of the boys who read and enjoyed it had either third, fourth, or fifth grade reading ability. Ninety-three per cent of the girls who enjoyed it had either third, fourth, or fifth grade reading ability.

50%—B. 4-5, G. 4-5. The middle 50% of the boys and girls who read and enjoyed it had fourth or fifth grade reading ability.

Cities—9. The book was read in 9 cities.

Index—36. The index of popularity is 36. The books are arranged within grades according to this index of popularity. It is the product of the number of children who liked the book and the number of cities in which it was read. It shows better than any other factor how widely the book was read and liked.

Explanation of Descriptive Data ment by a child. This comment was chosen
Finally, pages 69-73, author, title, and as the most typical.
publisher are given. There is also a com-

PART I—STATISTICAL DATA

SUPPLEMENT TO THE WINNETKA GRADED BOOK LIST¹

Books rated by three-fourths or more of the expert children's librarians as low in literary value or containing subject matter unsuitable for children.

SEVENTH GRADE

Title	No.		% liking		Value		Age		Rdg. Grd.		6-7-8		50%		Cities	Index
	B	G	B	G	B	G	B	G	B	G	B	G	B	G		
47. POLLYANNA.....	2	184	50	98		85		12.3		7.6		65		6-7-8	27	486
48. JUST DAVID.....	21	55	95	84	78	80	13.4	13.1	7.3	7.5	58	74	6-7-8	7-8	21	147
49. DRAGON'S SECRET.	7	68	100	100		88		11.9		7.8		66		7-8	17	136
50. LITTLE MAID OF BUNKER HILL.....	9	86	100	95		83		11.5		7.1		59		6-7	12	108
51. MARJORIE'S VACA- TION.....	0	54		98		85		11.7		7.4		48		6-7-8	17	85
52. POLLY OF THE HOSPITAL STAFF.....	1	58	100	95		78		12.1		7.6		60		6-7-8	12	72
53. TARZAN OF THE APES	39	12	100	100	91	93	12.6	11.6	7.8	8.0	64	83 ²	7-8	7-8	14	70
54. ELSIE DINSMORE..	0	49		88		82		12.0		7.5		74		7-8	17	68
55. HERITAGE OF THE DESERT.....	28	9	93	100	76		13.8		7.9		62		7-8		17	68
56. BOBBSEY TWINS IN THE GREAT CITY.....	8	47	100	98		94		11.5		7.1		65		6-7	13	65
57. LITTLE COLONEL'S HOUSE PARTY.....	1	42	100	100		85		11.5		7.9		69		6-7	16	64
58. TOM SWIFT AND HIS MOTOR BOAT.....	41	1	100		82		12.5		7.5		73		6-7		16	64
59. TOM SWIFT AND HIS SUBMARINE BOAT....	37	0	100		86		12.2		7.7		46		6-7-8		16	64
60. LIGHT OF WESTERN STARS.....	31	13	100	92	92	74	13.6	13.8	7.8	7.8	65	65	7-8	7-8	15	60
61. TOM SWIFT AND HIS MOTORCYCLE.....	40	1	98	100	86		11.6		7.3		65		6-7-8		15	60
62. U. P. TRAIL.....	29	10	97	90	86		13.8		7.9		61		7-8		14	56
63. MYSTERY AT NUM- BER SIX.....	4	51	75	98		86		12.8		7.6		62		7-8	11	55
64. TOM SWIFT AND HIS ELECTRIC RIFLE.....	28	1	96	0	82		12.3		7.5		63		7-8		17	51
65. GRIZZLY KING.....	30	3	100	100	82		12.5		7.9		57		6-7-8		15	45
66. POLLY OF PEBBLY PIT.....	0	34		91		71		12.3		7.8		61		7-8	15	45
67. LITTLE COLONEL STORIES.....	3	42	67	95		83		12.7		7.6		72		7-8	10	40
68. LITTLE MAID OF OLD PHILADELPHIA..	1	42	100	100		87		11.5		7.4		62		6-7-8	10	40
69. KEN WARD IN THE JUNGLE.....	25	1	96	100	87		12.4		7.7		62		7-8		12	36
70. PATTY FAIRFIELD	0	25		100		95		11.7		7.6		56		6-7-8	12	36
71. RUTH FIELDING OF THE RED MILL.....	0	31		100		86		12.6		7.9		68		7-8	12	36
72. TOM SAWYER ABROAD.....	25	11	96	91	81	83	12.6	12.8	7.3	8.5	54	40 ²	6-7	7-8-9	12	36
73. TWO LITTLE KNIGHTS OF KENTUCKY	9	29	100	100		83		11.3		7.5		76		7-8	9	36
74. LITTLE COLONEL'S HERO.....	0	30		100		83		11.3		7.5		67		6-7	11	33
75. TOM SWIFT AND HIS AIR GLIDER.....	26	0	96		89		12.8		7.8		48		6-7-8		11	33
76. TOM SWIFT AND HIS AIRSHIP.....	27	0	93		78		12.4		7.9		62		7-8		11	33
77. LITTLE COLONEL AT BOARDING SCHOOL...	1	28	100	100		86		11.6		7.6		82		7	10	30

¹ Issued by Winnetka Individual Materials, Inc., Skokie School, Winnetka, Illinois, 1926. Used by special permission.

² Also Grades 7-8-9.

SEVENTH GRADE—CONTINUED

Title	No.		% liking		Value		Age		Rdg.Grd.		6-7-8		50%		Cities	Index
	B	G	B	G	B	G	B	G	B	G	B	G	B	G		
78. LITTLE MAID OF TICONDEROGA.....	0	29		100		81		11.4		7.3		55		6-7-8	10	30
79. TURNED ABOUT GIRLS.....	0	34		97		82		12.4		7.4		67		6-7-8	10	30
80. MELISSA ACROSS THE FENCE.....	0	31		100		86		11.3		7.6		61		6-7	9	27
81. POLLY OF LADY GAY COTTAGE.....	0	29		97		76		12.6		7.6		61		7-8	8	24
82. STORY OF BETTY	0	31		97		90		12.3		7.4		53		6-7	8	24
83. DESERT OF WHEAT	16	9	94	100	80		13.4		7.8		53		7		11	22
84. WHO WAS JANE?	0	28		93		73		12.4		7.4		69		6-7	5	15

EIGHTH GRADE

Title	No.		% liking		Value		Age		Rdg.Grd.		7-8-9		50%		Cities	Index	
	B	G	B	G	B	G	B	G	B	G	B	G	B	G			
85. BOARDED-UP-HOUSE.....	14	199	100	99	77	86	13.2	12.7	8.3	7.9	64	68 ^a	7-8	7-8	19	399	
86. GIRL OF THE LIMBERLOST.....	15	133	73	98	78	89	13.3	13.3	8.2	8.8	73	58	7-8	7-8-9	22	308	
87. FRECKLES.....	34	82	91	96	82	83	13.0	12.8	8.2	8.5	65	63	7-8	7-8-9	20	220	
88. LONE STAR RANGER	60	13	100	92	85	84	12.3	13.3	8.3	9.4	68	75 ^a	7-8	9	22	154	
89. SLIPPER POINT MYSTERY.....	4	103	75	97		86		12.2		8.0		73		7-8		15	150
90. KAZAN.....	57	11	100	100	90	67	13.4	11.7	8.3	9.2	60	36 ^a	7-8	7-10	17	119	
91. RIDERS OF THE PURPLE SAGE.....	49	16	96	88	80	87	13.6	13.5	8.1	7.8	69	71 ^a	7-8	7-8	19	114	
92. GIRL NEXT DOOR	0	76		96		82		13.0		8.2		62		7-8		15	105
93. CRIMSON PATCH...	2	59	100	100		92		12.3		8.4		67		7-8		15	90
94. TRANQUILITY HOUSE.....	4	42	50	98		85		12.2		8.0		70		7-8		16	64
95. MAN OF THE FOREST	20	10	100	100	82	81	13.3	14.0	8.0	8.8	55	70	7-8-9	8-9	15	45	
96. MYSTERIOUS RIDER	22	13	95	77	75	70	13.3	13.5	8.8	9.0	71	80 ^a	8-9	8-9	15	45	
97. RAINBOW TRAIL...	23	17	87	76	70	63	14.2	14.0	8.6	8.3	85	62	8	7-8	15	45	
98. CIRCULAR STAIRCASE.....	2	35	100	97		83		13.0		8.4		76		8		11	44
99. DESERT GOLD.....	24	13	92	92	81	83	13.6	14.0	7.8	8.1	55	67 ^a	7-8	7-8	14	42	
100. TO THE LAST MAN	24	2	96	100	83		13.6		8.1		78		7-8		13	39	
101. BAREE, SON OF KAZAN.....	21	7	100	100	89		13.4		8.1		57		7-8-9		12	36	
102. LOST LITTLE LADY	1	36	100	97		75		12.7		8.5		69		7-8-9		8	32
103. AMARILLY OF CLOTHES LINE ALLEY	1	57		95		82		13.2		8.1		74		7-8		6	30
104. LADY JANE.....	0	32		94		71		12.3		8.1		67		7-8		10	30
105. TWO LITTLE WOMEN.....	0	29		97		80		11.8		8.0		66		7-8		10	30
106. SALLY SIMMS ADVENTURES IT.....	0	33		94		74		11.8		8.9		45		7-8-9		9	27
107. PINKEY PERKINS.	23	6	100	100	78		13.3		8.3		52		7-8-9		8	24	
108. EDGE OF RAVEN POOL.....	0	32		100		88		12.5		8.4		59		7-8		6	18

NINTH GRADE

Title	No.		% liking		Value		Age		Rdg.Grd.		8-9-10		50%		Cities	Index
	B	G	B	G	B	G	B	G	B	G	B	G	B	G		
109. LADDIE.....	9	45	67	85		80		13.2		9.3		53		8-9	14	56
110. MICHAEL O'HALLORAN.....	5	30	100	100		88		13.2		9.5		53		8-9-10	13	52
111. HER FATHER'S DAUGHTER.....	0	25		100		80		13.5		9.9		60		8-9-10	13	39
112. HOUND OF THE BASKERVILLES.....	17	9	100	89	83		14.2		9.8		59		9-10		8	24

^a Also Grades 6-7-8.^a Also Grades 8-9-10.

PART II—DESCRIPTIVE DATA

SEVENTH GRADE

47. POLLYANNA. Eleanor H. Porter.
Page. \$1.90.

In this story I like Pollyanna's "Glad Game" so much that my little sister and I are going to try and play it (on a small scale).

48. JUST DAVID. Eleanor H. Porter.
Grosset. 75c.

It's about a boy who lives a plain life and is very contented. And it also shows that a boy ten years old isn't as helpless as you would think him to be.

49. DRAGON'S SECRET. Augusta H. Seaman. Century. \$1.75.

I like the part where they open the dragon.

50. LITTLE MAID OF BUNKER HILL. Alice T. Curtis. Penn. \$1.50.

I liked the part where Millicent went to Boston to tell General Gage that soldier Francis did not steal her grandmother's horses.

51. MARJORIE'S VACATION. Carolyn Wells.
Grosset. 60c.

"Marjorie's Vacation" is such a good book and it makes you have such a good time. It also gives you good ideas for playing. It makes you feel that you would like to know Marjorie and play with her.

52. POLLY OF THE HOSPITAL STAFF. Emma C. Dowd. Houghton. \$1.75.

It was about a little girl named Polly. She always went to visit a hospital. Every time she went there she told the children a story. I like it best when Elsie had a birthday.

53. TARZAN OF THE APES. Edgar R. Burroughs. Grosset. 75c.

This book is about a baby whose mother and father died. An ape came and took the baby. He named him Tarzan of the Apes.

54. ELSIE DINSMORE. Martha Finley.
Dodd. \$1.25.

This book seems so very true to life. It expresses the feeling of a child so full of love with no returns of it from her father.

55. HERITAGE OF THE DESERT. Zane Grey.
Grosset. 75c.

This story tells of cattlemen of the West who were fighting cattle rustlers to save their large herds that were constantly being stolen. This story took place on the plains of Utah.

56. BOBBSEY TWINS IN THE GREAT CITY. Laura L. Hope. Grosset. 60c.

The two younger twins are always in mischief. I like the part where Freddie falls on a turtle's back. They also get in a police patrol.

57. LITTLE COLONEL'S HOUSE PARTY. Annie F. Johnston. Page. \$1.

I like the part where the bear came in and frightened them. They were just getting over the measles.

58. TOM SWIFT AND HIS MOTOR BOAT. Victor Appleton. Grosset. 60c.

I liked the part where Tom, Ned and Tom's father rescued Mr. Sharp from the burning balloon. I like the part where Tom got the sparkler out of the gasoline box.

59. TOM SWIFT AND HIS SUBMARINE BOAT. Victor Appleton. Grosset. 60c.

I liked the part where he went into a mud bank and got stuck. He got pulled out.

60. LIGHT OF THE WESTERN STARS. Zane Grey. Grosset. 75c.

One of the most interesting parts is where the bandits tried to rob people and were chased away by cowboys.

61. TOM SWIFT AND HIS MOTORCYCLE. Victor Appleton. Grosset. 60c.

The best part in this book is where Tom Swift outwitted the outlaws who were after his father's invention.

62. U. P. TRAIL. Zane Grey. Grosset. 75c.

This is a story of the thrilling, blood-curdling adventures of a young surveyor, Warren Neale, who helped build the great key to the Golden West.

63. MYSTERY AT NUMBER SIX. Augusta H. Seaman. Century. \$1.75.

This book is about a girl in the Everglades of Florida. She is kept hidden from civilized people all the time. She finds a journal telling about herself, but cannot read it. It is very mysterious and interesting.

64. TOM SWIFT AND HIS ELECTRIC RIFLE. Victor Appleton. Grosset. 60c.

This book is about a young inventor. He invented an electric rifle and went to Africa to shoot elephants.

65. GRIZZLY KING. James O. Curwood. Grosset. 75c.

It is the story of a grizzly that has never seen man. Men come to his place and it tells of its experiences with them. It also tells of its crude love for a motherless black bear cub.

66. POLLY OF PEBBLY PIT. Lillian E. Roy. Grosset. 60c.

I like the part about the blizzard the best. Polly had a lot of courage. Old Montreson's story was interesting and I was glad when Polly found the same gold vein.

67. LITTLE COLONEL STORIES. Annie F. Johnston. Little. \$1.

The best part in this book is where the little Colonel is the cause of her grandfather making up with her mother and father.

68. LITTLE MAID OF OLD PHILADELPHIA. Alice T. Curtis. Penn. \$1.50.

It is about a girl who wanted to see Lafayette and finally did and helped him out.

69. KEN WARD IN THE JUNGLE. Zane Grey. Grosset. 75c.

The part I like best is where Ken, George, and Pepe were treed by wild pigs.

70. PATTY FAIRFIELD. Carolyn Wells. Dodd. \$1.

Patty visits all of her aunts. They are all so different. One is rich and the others just medium.

71. RUTH FIELDING OF THE RED MILL. Alice B. Emerson. Cupples. 50c.

I like the book of Ruth Fielding at Red Mill because it is the first book of the series. It is interesting when she first arrives at Red Mill and finds Tom Cameron in the ditch very badly hurt.

72. TOM SAWYER ABROAD. Mark Twain. Harper. \$2.25; \$2.50.

The most interesting part in this book is where the professor was looking out of the balloon when he fell into the ocean.

73. TWO LITTLE KNIGHTS OF KENTUCKY. Annie F. Johnston. Page. \$1.00.

It keeps you guessing what the two boys are going to do next. It is very exciting when one of the boys and a girl take a ride on a handcar and almost get run over by a train.

74. LITTLE COLONEL'S HERO. Annie F. Johnston. Page. \$1.00.

It shows how brave the dog was and how many lives he saved. He was worthy of a funeral and a grave.

75. TOM SWIFT AND HIS AIR GLIDER. Victor Appleton. Grosset. 60c.

The book is about a young inventor who went in search of a lost platinum mine. It tells how the exiled men suffered in salt and sulphur mines in Siberia.

76. TOM SWIFT AND HIS AIRSHIP. Victor Appleton. Grosset. 60c.

It tells of the experiences of boys with their inventions. There is plenty of excitement and fun in it.

77. LITTLE COLONEL AT BOARDING SCHOOL. Page. \$1.

The part I like best about this book is where Kitty Walton and Katie Mallard are disguised as rag dolls and pull off funny tricks under the table.

78. **LITTLE MAID OF TICONDEROGA.** Alice T. Curtis. Penn. \$1.50.

This little maid wanted to help the soldiers of the Revolutionary war in some way.

79. **TURNED ABOUT GIRLS.** Beulah M. Dix. Macmillan. \$1.75.

I like the part where Caroline and Jacqueline changed clothes in the train and where they came to the station. Caroline rode in a limousine and Jacqueline rode in a Ford. Jacqueline went to a farm where there a lot of dirty boys. Caroline went to a nice house where they had servants.

80. **MELISSA ACROSS THE FENCE.** Augusta H. Seaman. Century. \$1.50.

This book tells about a girl and boy who write notes on a black board and show them through the window back and forth.

81. **POLLY OF LADY GAY COTTAGE.** Emma C. Dowd. Grosset. 75c.

The part I like best is where Polly found the picture of her mother.

82. **STORY OF BETTY.** Carolyn Wells. Century. \$1.75.

Betty got a million dollars, a pink silk dress, satin gloves, and a white satin hat with a white feather on it.

83. **DESERT OF WHEAT.** Zane Grey. Grosset. 75c.

The hero went over to France in the World War. The part that is most exciting is where some outlaws burned his father's wheat fields. His father died at that time.

84. **WHO WAS JANE?** Evelyn Sharp. Macmillan. \$1.75.

It begins with a surprise by having a donkey in the hall of the house, which I like. It keeps you in doubt as to who Jane really is until the end of the book.

EIGHTH GRADE

85. **BOARDED-UP-HOUSE.** Augusta H. Seaman. Century. \$1.75.

The best part of the story is where the lady who owned the boarded-up-house appeared unexpectedly. That same night, her son, whom she thought was dead, arrived.

86. **GIRL OF THE LIMBERLOST.** Gene S. Porter. Grosset. 75c.

It tells about a girl who lives in the woods. She loves Nature. It tells of her hard experience in school, because she has not nice clothes. It tells of her joy when she found a valuable moth to complete her collection. This story not only tells about Elnora Comstock but it also tells a great deal about Nature. I think it is one of the best books I have ever read.

87. **FRECKLES.** Gene S. Porter. Grosset. 75c.

I like the part where Freckles stuck to his job and he met the Angel. I like the part where the tree fell on him and he was taken to the hospital. There he found his uncle.

88. **LONE STAR RANGER.** Zane Grey. Grosset. 75c.

It is about Buck Duane, the fastest two-gun man who ever lived in Texas.

89. **SLIPPER POINT MYSTERY.** Augusta H. Seaman. Century. \$1.75.

It is a mystery story about two girls named Doris and Sally. They found a cave and a passage and a real buried treasure.

90. **KAZAN.** James O. Curwood. Grosset. 75c.

The reason I like this book is because it is about a dog who is three-fourths dog and one-fourth wolf. He was about to be killed and was saved by a girl named Jean.

91. **RIDERS OF THE PURPLE SAGE.** Zane Grey. Grosset. 75c.

This book is about a great balancing rock. If it fell it would forever block the passage to a canyon. In the end Lassiter heaved it over.

92. **GIRL NEXT DOOR.** Augusta H. Seaman. Century. \$1.75.

It is a story about two girls. One of them is a sad girl and is kept in an old house. The other one makes friends with her. It is a very exciting and mysterious story.

93. **CRIMSON PATCH.** Augusta H. Seaman. Century. \$1.75.

I like it because it held you. It was during the war. The Crimson Patch was a butterfly that a man painted. It held a valuable secret for the government.

94. **TRANQUILITY HOUSE.** Augusta H. Seaman. Century. \$1.75.

This book is very mysterious. A girl fell down the stairs and her foot made a hole in the floor. They found a treasure in the hole and that led to many exciting and mysterious happenings.

95. **MAN OF THE FOREST.** Zane Grey. Grosset. 75c.

A most exciting chapter in the book is the one that tells how this man Dale rescued Helen and her sister from outlaws. Helen married Dale, the man of the forest.

96. **MYSTERIOUS RIDER.** Zane Grey. Grosset. 75c.

The hero is a dashing young fellow always up to something. There is a mystery so deep that you can never guess who the plot is circled around or who the plotter is until you have finished the book.

97. **RAINBOW TRAIL.** Zane Grey. Grosset. 75c.

This tells about a man named Shesford who went to Surprise Valley to rescue Jane Withesteen and Lassiter, a famous gunman.

98. **CIRCULAR STAIRCASE.** Mary R. Rinehart. Grosset. 75c.

It was a mystery all the way through. It kept you guessing what was going to happen next. It made

you so interested that once you started reading you could never stop. That is the kind of book I like.

99. **DESERT GOLD.** Zane Grey. Grosset. 75c.

The heroine was unknown to the people about her. She was very mysterious. She was found and made happy by a man who searched for her a long time.

100. **TO THE LAST MAN.** Zane Grey. Grosset. 75c.

This book tells about the Grass Valley war in Arizona. This war was fought between the cattle men and the sheep men. The hero was Jean Isbel. He was the last man on the Isbel side.

101. **BAREE, SON OF KAZAN.** James O. Curwood. Grosset. 75c.

He revenged the death of his master and found the girl who was so kind to him.

102. **LOST LITTLE LADY.** E. B. and A. A. Knipe. Century. \$1.75.

The part I liked best is where Beebee tied Eleanor's chain around Duke's neck with her own gold chain. Duke took it to his mistress.

103. **AMARILLY OF CLOTHES LINE ALLEY.** Belle K. Maniates. Grosset. 75c.

It tells of the hardships of a poor girl. She helped to earn a living for a family of seven.

104. **LADY JANE.** Mrs. C. V. Jamison. Century. \$1.75.

I like this book because it is about a little girl who got lost. Her mother and father died and she was left alone with an old lady. She ran away. She was found and made happier afterwards.

105. **TWO LITTLE WOMEN.** Carolyn Wells. Grosset. 60c.

I like this book because the girls were very scared when they heard a knock on the door at twelve o'clock

at night. They didn't know whether they should open it or not.

106. SALLY SIMMS ADVENTURES IT. Augusta H. Seaman. Century. \$1.75.

In this book a girl went down to Bermuda with a stern old maid who never expected her to want to do things that other people do. The story of how Sally got away from her and went hunting treasures with a little boy makes it very interesting.

107. PINKEY PERKINS—JUST A BOY. Harold Hammond. Century. \$1.75.

I like Pinkey because he was just a natural boy and very tough. He went to church and gave a speech with his overshoes on.

108. EDGE OF RAVEN POOL. Augusta H. Seaman. Century. \$1.75.

This book is about two girls who are cousins. These girls found a queer room, a funny woman, and a secret note, which at last helped to solve the mystery.

NINTH GRADE

109. LADDIE. Gene S. Porter. Grosset. 75c.

I like the part where "Little Sister" had a piece of pie on a shingle and met the "Princess".

110. MICHAEL O'HALLORAN. Gene S. Porter. Grosset. 75c.

I liked the book because it was interesting. It told how this boy had found a little lame girl and had taken care of her until at the end she was able to walk.

111. HER FATHER'S DAUGHTER. Gene S. Porter. Grosset. 75c.

I like this book because the right person wins out in the end, and everybody is happy. It tells how a young girl suddenly wakes up to the fact that her sister is cheating her and she stirs things up.

112. HOUND OF THE BASKERVILLES. A. Conan Doyle. Grosset. 75c.

If you love mystery stories, if you like to be surprised and have your blood run cold you'll just love this book—it moves quickly. It's really what you like and you're never bored. Have it in your library. It is a very good book.

MORE ABOUT CHILDREN'S PREFERENCES

C. C. CERTAIN

LITERATURE in the school has little significance beyond its actual meaning to children. To say what literature should be taught in the schools, one must first say what children actually like and appreciate in their reading. It is impossible, therefore, to consider literature for the classroom, without first understanding children. The literature that is taught ceases to exist so far as they are concerned, if the teaching does not bear the right relationship to their own natural interests and experiences.

What, then, are the interests and experiences of childhood like?

One who watches sympathetically will find these interests expressed often enough in the lives of small children. In a fundamental way, what is true of small children is true also of older children and of adults. Edward Thorndike says that "the loss of zeal for play and for fairy tales, and for learning the external property of things by youth and grown man, is in part due to changed circumstances." Some instincts are not lost, but merely set aside for other interests. Even as grown-ups we have deep within us the love for play and for fairy tales.

The child is the greatest of Epicureans. He greedily feasts upon sensations and experiences. The edge of his appetite is keen for flavors that are spicy and pungent. He revels in color, in light, and in sunshine.

He lives in the borderland of reality and fantasy. The child has little consciousness of the trend of things in life, and less sense of responsibility. His acts are free and unrelated; his responses are from the heart rather than from the mind. The border-

land between reality and fantasy is the child's dwelling-place. His vision is creative; his touch, magic. Out of the darkness creep the scary things, the terrors of childhood, while from sunshine and moonlight come the more winsome inhabitants of the world of fancy. These are qualities almost universally found in the child. This is the being who must be satisfied with books. If a story seems to an adult to be wildly imaginative, a foolish and false sequence of cause and effect, he must remember that it may not be so to the child, to whose eyes all things seem possible.

Children are curators of experience. They hoard and treasure it. Nor does it greatly matter whether the experience comes from real life or from books. They appreciate most deeply that which gives the keenest and most abundant experiences. The "blood and thunder" stories, the stories of Zane Grey, and other highly flavored yarns that we deplore in the hands of boys—are read because they seem to satisfy just this thirst for vivid experience. To the literature teacher who knows children no whit less than books such preferences on the part of boys are not wholly unexpected. The experience of reading is intensely personal to the child, and not over-refined. "Eloquence and thought, character and conversation" are "but obstacles," says Stevenson, to be "brushed aside" as the child digs "blithely after a certain sort of incident like a pig for truffles."

The child abounds in the vigorous action of primitive impulses. He combines this with his imagination in far flung places. So also in his reading, the sense of vicarious action is strong upon him, and his flowing imagination may supply through the ex-

perience of reading finer qualities than may exist actually in the style of a trashy book. This child, through the witchery of imagination, may receive even from such a book aesthetic experiences where an adult would find only the sordid rags of literature. The difference in point of view between the child and the adult removes the two very far psychologically, particularly if the adult insists upon his own standards of interpretation.

Adults must not be supercilious about children's literary tastes. Some grownups are forever prescribing books for children—telling them what they *ought* to like, and manifesting pained surprise at the books children really do like. All that is theoretically good does not interest the child. In fact, a book is occasionally found that the child discovers himself to be proper and worthwhile—and this, perhaps contrary to the standards set up by adults. An adult may guide a child in his reading, but he must not prescribe his reading.

What mother is there who would feel chagrined at the preference of her child for a soiled, shapeless rag doll? The mother perceives the real nature of the child's emotions, and does not interfere. She knows that her child is in a stage of emotional development, and not at the cross roads of art and depraved taste. She goes right on supplying dolls of a more aristocratic art lineage with the expectation that there will come a day when the crude rag doll will be cast aside for something more artistic and beautiful. And mothers are not usually disappointed in this expectation, though the child may long remember with devotion the shapeless old rag doll. Who will say that the rag doll, for all its ugliness, has not filled an important place in the psychological history of the child?

I recall visiting the home of a friend once, an authority on children's reading. He had two children, five and seven, in his home, and had given them the classics of childhood in beautiful editions. But

among all these books one was notable for its worn and battered covers, its dog-eared thumb-marked pages—a veritable mongrel of a book. No other book in the house shared with it the clinging devotion of the younger child, who had literally loved it to pieces.

How the book first came into the house, the father could not recall—perhaps as a gift or as a sample copy. It was the baby's discovery. The first copy was soon worn to illegibility. The new copy, that I found, was going the same way. Every night this small girl demanded that the book be read from cover to cover. She stood silently, intently at her father's knee as he read, and precisely as he came to the climax, his little daughter would petulantly slap the page, and denounce the mean old woman who hurt Peter Pug, the pup-dog hero of the story. The book, trashy as it may have been, satisfactorily met some vivid interest of the little girl. Who is so skeptical as to believe that Peter Pug debased the reading tastes of the child?

Another example of children's fondness for certain types of literature, and this in the face of adult protest, I found in an old reader—one that our grandparents may have used. Certainly, great progress has been made since then, but problems of book selection for grade-school children are by no means solved. The story was designed for edification, and entitled "Jack Halyard and Ishmael Bardus."

"Hardly any two boys were more different than Jack and Ishmael Bardus," commented Ishmael's critic.

"The reading which pleased Ishmael the best was a little picture-book, called the 'Melodies of Mother Goose.' It was a parcel of silly rhymes, made by some ignorant people in England, about a hundred years ago. The book was written in bad English, and full of plumping wrong stories from beginning to end.

"One piece in Ishmael's foolish book, was,

'High ding diddle!
The cat and the fiddle,
The cow jumped over the moon;
The little dog laughed to see the sport,
And the dish hopt over the spoon.'

"'It is strange,' said Mr. Halyard, 'that a child of common sense can take delight in reading such falsehoods, and believe that dishes can hop, and dogs laugh, and cows jump higher than eagles can fly.'

"The story of 'Tom Thumb' and 'Cock Robin,' too, Ishmael found very much to his mind.

"It is indeed singular that some parents and teachers do not know better than to buy such trash for their children to read, instead of books written by sensible people."

The speculation that some of our condemnations of juvenile literature may sound equally priggish in a decade or two, is highly disconcerting.

Children must not be reduced to accepting only what is theoretically good. They may take it uncomplainingly in the absence of more to choose from. But the theoretically good books must be tried out experimentally. The best must be chosen from what the children like. Kate Greenaway is theoretically good, but the children's librarian of the Madison Free Library told me on one occasion that small children avoided it. The Caldecott books are English classics, but actually in certain communities American children of from three to six years, do not relish them. The Little Mother Goose, illustrated by Jessie Wilcox Smith, is beautiful, artistically fine, but librarians have noticed that children repeatedly chose in preference a version called The Real Mother Gosoe, illustrated by Blanche Fisher Wright.

An examination of these two versions of Mother Goose reveals some reasons for this. The Jessie Wilcox Smith "Little Mother Goose" shows a suggestion of over-refinement in color, massing, and shading, in relation to the simple old rhymes. Further-

more, the typography is at fault, for the lines are not sufficiently leaded, and the resulting effect of crowded type is distasteful to the eye. Blanche Fisher Wright's illustrations have some of the qualities of those of Boutet de Monvil. They have clear, flat colors, and simple masses. They are free from unnecessary detail, and full of action and life. The rhymes are set in well leaded lines, open and easy to read. The colors are subdued or vivid in keeping with the tone of the rhyme. All of this became apparent to an observing librarian after she had studied the preferences of children for Blanche Fisher Wright's Mother Goose, not before.

Jessie Wilcox Smith's illustrations surfeit the imagination, while those of Blanche Fisher Wright summon the children's fancies, and the children themselves demonstrated this in their relish for the latter.

Authorative pronouncements on children's reading are rendered still more dangerous by the fact that even a small child may have predispositions which come between him and the story the teacher wishes him to be interested in. Again, it is necessary to experiment with the preferences and tastes of the child, to humor him a little, and to lead him in the right direction if his tastes are in any way morbid. Many teachers are experimenting in this way. Miss Emma Henton, of the faculty of the Merrill-Palmer School of Home Making in Detroit, has found the following books favorites with pre-school children:

Story Books for Children from 2-5 Years
MOTHER STORIES—Maud Lindsay—Lothrop, Lee and Shephard.

MORE MOTHER STORIES—Maude Lindsay—Lothrop.

A STORY GARDEN FOR LITTLE CHILDREN—Maud Lindsay—Lothrop.

FOR THE CHILDREN'S HOUR—C. S. Bailey—Milton Bradley.

STORIES AND RHYMES FOR A CHILD—C. S. Bailey—Milton Bradley.

OLD, OLD TALES RETOLD—Volland.

LITTLE BLACK SAMBO—Helen Bannerman—Stokes.

THE TALE OF PETER RABBIT—Beatrix Potter—Warne.

THE TALE OF BENJAMIN BUNNY—Beatrix Potter—Warne.

THE TALE OF TOM KITTEN—Beatrix Potter—Warne.

JOHNNY CROW'S GARDEN—L. Leslie Brooke—Warne.

THREE BILLY GOATS GRUFF—Sallifield Pub. Co., Akron, Ohio.

STORIES TO TELL THE LITTLEST ONES—Sara Cone Bryant—Houghton.

HERE AND NOW STORY BOOK—Lucy Sprague Mitchell—Dutton.

PEACOCK PIE—Walter De La Mare—Holt.
(Miss T., The Cupboard, Poor Henry—favorites.)

MOTHER GOOSE RHYMES—Volland.

Miss Rosette Reese, of the Madison Free Library, prepared the following brief and very interesting list of books which adults recommend for children, but which children do not care for especially.

Burgess, Gelett. "The Goops."

Children like neither the pictures nor the preaching.

Caldecott, Randolph. "Picture Books."

"Caldecott picture books make little appeal to young children here. In many cases his point of view is entirely English."

Francis, J. C. "Book of Cheerful Cats."

More popular with 3rd and 4th grade children than with little folks.

Greenaway, Kate. "Marigold Garden."

"Under the Window."

Not popular with very young children.

Smith, Elmer Boyd. "The Farm Book."

Prefer Smith's new "Country Book" which has animals and no antiquated machinery.

However, in the Detroit schools, these books were read continuously, and had to be replaced frequently.

It little profits the English teacher to rail at Tarzan and Oz and Mother Goose,

and it little becomes anyone who lays claim to mental flexibility to relegate children's favorites to the limbo of forbidden books without some investigation. If certain books are loved by children along with the Odyssey, Joan of Arc, and Robin Hood, they assuredly have some charm, else all of our standards are false. The fact that many children are genuinely interested in Tarzan means that the literature teacher must know the Tarzan books, and, if she possibly can, know why they are liked and take at least a sympathetic interest in the children's enjoyment of them. If she does not, the children will never accept wholeheartedly her competency to advise them about their choice of books, for recreational reading.

Fantasy, adventure, daring, beauty—children have a keen taste for these wherever they find them, and if adults' appreciation of these elements is atrophied, they need not then condemn the children who are hungry for such saviors. Understand me, I do not commend Tarzan. I only point out that children often appreciate certain qualities of literature, irrespective of where they find them, more keenly than their teachers.

Children are creatures of experience and sensation. They must therefore enter the realm of literature by way of experience and sensation, by way of emotion and imagination. It is the child himself who knows best how to transmute the printed page, as all things else, into the burnished image of his imagination. His interpretation is truest and best when made as a part of his playful enjoyment of the matter. In this sense, literature cannot be "taught" at all.

The literature teacher must bear in mind that literature is itself an influence in the class room, and will bring forth active responses from the children if the teacher's influence is not too dominating. The teacher must work judiciously in order not to overshadow the spirit of the literature itself. She must have a care not to come be-

tween the children and the influence of books upon them. The wise teacher who allows the children free association with literature, will find that under its influence taste progresses from enjoyment of the merely sensational to books of greater refinement. It is not going too far to say there is no need to fear the trashy books children read, providing that good books are generously accessible under comfortable circumstances.

If the child is to contribute his part in the interpretation of good literature, he must be allowed enough freedom for active participation in the literature lesson. He must be given the fullest possible opportunity for experiences of the right kind in relation to his reading. Appreciation and development of real tastes depend upon the genuineness of his experiences. In the first place, there are the vicarious experiences

stimulated by the literature itself, and in the second place, the social experiences that come to him through reading and discussing it in classroom groups. This means that the teacher must not allow herself too much prominence either asking questions or leading group discussion, and it means that her guidance in the selection of books must be deft, and based upon a foundation of tolerance, and a scientific attitude. It means above everything else that the child must be given abundant opportunity for free association with books of high enough literary quality to insure the right trend in his choices. This all means finally, that libraries and children's reading rooms, well stocked with books, conveniently open to children, are better than all the lists as an aid to teachers who are confronted with the problem of selecting books for children.

APRIL DAY

Isabel DeVine Moore

SPRINGTIME and April, and sunlight
on the snow;

Grass re-appearing, a rocking wind ablow;
A bracing wind that warms you like red,
cool wine,

And a hurdy-gurdy playing in the sun-
shine.

Violets fragrant, and roses on display,
Jonquils and tulips,—a flower vendor's
tray;

And there a hardy crocus, a brave, spring
sign,

And a hurdy-gurdy playing in the sun-
shine.

Song of a robin, a throaty note and sweet,
Dancing and laughter of children in the
street:

The stir and throb of April, its thrill, is
mine

With the hurdy-gurdy playing in the sun-
shine.

ORAL AND WRITTEN COMPOSITION PROJECTS

Compiled by
ANNETTE PEARSE

Editor's Note: The accompanying composition topics were compiled by Miss Annette Pearse and other members of the University Former Teachers Class under the direction of Mr. W. W. Hatfield in the Chicago Normal College. Suggestions were taken from the following text books:

Cabell, *Primary Lessons in English*;

Young and Memmott, *Good English in Speaking and Writing*;

Meek and Wilson, *English Today*, Books 1 and 3;

Driggs, *Live Language Lessons*;

Laidley, *Our English*, Books 1 and 2; and

Wohlfarth, *Self Help English Lessons*.

GRADES ONE TO FIVE

Entertainment Motive

(Personal Experiences for the Most Part)

1. Stories about pets—Tricks My Dog Can Do
2. Stories about toys—Why I Like Dolls
3. Stories about birds—The Birds in the Park
4. Stories about babies—Our Baby
5. Story suggested by a picture
6. Completing an unfinished story
7. Dramatization of a familiar story
8. Telling the story of a book read
9. Cumulative or relay telling of a—
 - (1) story (i.e. each child giving one incident of the story of the old woman's pig which wouldn't go over the fence)
 - (2) garden project (i.e. each child giving one step—writing for seeds—marketing products—bookkeeping)
10. Stories of dreams—atmosphere gained by words and voice
11. Imagining that you are one of the characters in a familiar story—tell the story (e.g. William Tell and the Apple)
12. Comments on a good moving picture leading to a discussion of best movies pupils have seen, and developing a critical sense toward the movies
13. Comments on events of the day affecting school child
14. Autobiography of a doll, a dog—try to make the audience see the doll or animal
15. If you were a penny how would you like to be spent?
16. Favorite season, game, study, picture, poem, book, bird, flower, animal
17. Making and guessing riddles
18. Describing someone or something to see if others can guess what it is without being told
19. Writing a story about doing errands—making the story into a play
20. Building air castles—what you would you do if you were a fairy, a knight, an aviator
21. "Tell-a-Tale and Listen-a-While" Club (also good for upper grades)
Object: Good story-tellers and good listeners. Club organization—class writes minutes of meeting
22. Reciting favorite poems—tell why you like them
23. Safety First idea presented—make a list of things to which this slogan may be applied
24. Letter-writing—
"Thank-you" notes
Invitations—telling plans
Lists of articles with correct punctuation
Pretending you are all story book characters, write to each other
25. Health Week—how to keep in good health

Collection of pictures illustrating this
Food rhymes—slogans for posters

26. Trips and visits
27. How I spent my *vacation, holiday, Sunday, rainy day*
28. Making valentines with original verses
29. Plans for decorating room for a school exhibit. Best suggestions used

SUGGESTED TOPICS FOR COMPOSITION
IN ANY GRADE

Entertainment Motive

1. My First Party
2. What Happened on the Playground
3. What I Saw on the Farm
4. On the Way to School
5. Lost
6. A Fire
7. First Day at School
8. A Runaway
9. Caught in the Act
10. A Joke on Me
11. An Embarrassing Moment
12. A False Alarm
13. In Our Backyard
14. First Night of Football Practice
15. Trip on Lake
16. Trip to the Park
17. Our Picnic
18. At the Photographer's
19. Moving Day
20. My Greatest Surprise
21. Learning to Ice Skate, Swim, Dance
22. Flying Kites
23. Caught in a Storm
24. My First Public Appearance
25. A Visit from Santa Claus—Christmas at Our House
26. At the Circus
27. What I Liked Best at the Rodeo, Art Institute, etc.
28. My Football or Baseball Hero—Movie Hero

GRADES FIVE TO EIGHT

Entertainment Motive

1. What I intend to do when I grow up
2. Telling stories, orally and written—dramatization vivifying dim reality

3. Preparing a program
4. Telling an important event in city's history
5. Telling story of an historical episode in present tense (e.g. Capture of Major André—First Telegram Sent)
6. Essay contest for school paper
Clean-up Week, Thrift
7. Amusing paragraph on "A Woman's Work is Never Done"
8. Favorites
9. Publish a paper for distribution at parent-teacher meeting
10. Gem books, varying according to the pupil—practice in dictation
11. Letterwriting—invitations, to a member of family, to a dear friend, absent schoolmate, note to accompany a gift, orders for schoolroom materials
12. Writing a dialogue, a play, a dramatization
Writing an incident for a newspaper
13. Talks about books
14. Letter asking for quotation of prices
15. Application for a position
16. World War stories you can tell your grandchildren
 - (1) Stories a soldier told me
 - (2) How the government regulated food stuffs
 - (3) War work done by children
 - (4) Liberty Bonds, Thrift Stamps
 - (5) Work of Junior Red Cross and Boy Scouts
 - (6) The day we heard of peace
17. Poetry read to class—lines memorized
18. An imaginary trip to the north pole
Information—Explanation Motive
 1. Holidays
Why we celebrate July Fourth
Story of Thanksgiving—purpose: to list things to be thankful for
New Year's resolutions given in connected form
Meaning of Arbor Day—trees at home; fires and forest preservation
Origin of Hallowe'en—damage of property wrong

- Eugene Field's "Christmas Wish" read—pupils write their wishes on cards
Valentine's Day—write to teacher in another room to come to tell about it—invitations to children in that room to come to a party
2. Politeness — Good Manners — Social Amenities
Discussion rising out of story read
Appropriate greetings
Receptions and parties at school (e.g. birthdays)
Playing store
Playground etiquette
 3. Civics
Civic pride—improvements of all kinds: alleys, parks, schools, homes
Clean city, reports on conditions seen
Why this city is located as it is
Our Flag—meaning and customs associated with it
"American's Creed" by W. T. Page, and other poems memorized
Mock congress formed
Why good roads
 4. Dictionary game to overcome difficulties encountered in spelling or meaning of words—spelling match
Graphic presentation of parts of speech—a child represents a part of speech, class tells him what to do and so analyzes sentence.
Sentence study review—structure in written composition
Rapid reading tests for silent reading
 5. Better American speech drive—what is it?
Errors we need to fight in this community
How an English club in this school may help
How to organize a club—officers, committees, meetings, posters, slogans
 6. Write a Who's Who for your community
 7. "Do you know?" Reports on:
 - a. Places of interest in America, in your state, in your city
 - b. Famous Americans
 - c. Famous inventions
 8. Reports on industries and professions:
 - a. What kind of labour?
 - b. What training is necessary?
 - c. What is the opportunity for advancement?
 9. Study of books—book reviews—suggestions for school library
 10. Making of diaries—weekly and monthly happenings
Tentative plans for the coming week
Reading stories aloud from diaries
 11. Starting a class paper—organization, departments
Cultivating a taste in humor
Training in getting the essentials of a story
Training in style
Use of idioms

ALL GRADES

Topics for Composition—Informative Motive

1. How I Spent My First Money
2. Ways of Earning Money
3. Describing a game to be played—drill in punctuation
4. Describing class trip, a playmate
5. How to obtain and use a library card, finding books, etc.
6. What My Daddy Does
7. Favorite Winter Sport
8. How I Help Mother
9. The Best Book I Ever Read
10. Why I Like to Live in Chicago
11. What I Do after School
12. Ways of Celebrating Christmas
13. Trips to places of interest, e.g. Art Institute—transportation—special features—what I liked best
14. Tag Day—how some charities get money
15. Why I Want to Belong to the Boy (or Girl) Scouts
16. The Holiday I Like Best and Why

17. How our school books are made—why we should be careful of them
 18. What is a mail order business? Trip to Sears Roebuck and Company
 19. Value and beauty of lighthouses. Trip to Wrigley Tower
 20. Lesson on stars—use of telescope
 21. How to Make a Radio (Crystal set)
 22. How to Make a Camp Fire
 23. How to Make Fudge, Cake, Tea, Bread, Butter
 24. How to Make a Kite, a Wagon, a Baseball Diamond
 25. How to be Happy on a Rainy Day
 26. Description of the parts of a rifle, an aeroplane
 27. People and customs in a foreign country—dramatization of scenes
Christmas in other lands
Eskimo, Arab, Greek
Gypsy life introduced by chapter in the Mill on the Floss where Maggie runs away
Vikings, Pilgrims, Indians
 28. How to Amuse the Baby
 29. The Development of Means of Communication in America
 30. Work of community officials—police-man, fireman
 31. The Development of Writing Materials
 32. Story of some food or mineral product
Other investigations and reports
 33. Letterwriting—business and friendly
 34. Study of historical character
 35. Co-operative projects aiding in meeting the social needs of the community; i.e. vacant lot gardening
5. Why We Wait Until It Is "Our turn"
 6. The Need of Stop Signals at Busy Corners
 7. The Advantages of Country Life
 8. The Advantages of City Life
 9. Debates:
 - a. Why go to High School
 - b. No slang should be used under any conditions
 10. Use of Public Parks
 11. Why a health campaign; thrift campaign; why older children should care for younger on playground
 12. Need of Economy in Words.
 13. Ways and Means of Helping Needy Families
 14. Plans for holiday decorations in a room, plans for a playground, for a class picnic
(best ideas to be acted upon)
 15. Letters to parents asking permission to go with class on theatre party or some place involving expense
 16. Letters to principal asking for playground apparatus
 17. Letters to congressman asking for seeds for garden
 18. Letters asking for membership in some club ("Wide Awake")
 19. Reasons for choice of certain picture to be hung in a hall in the school
 20. Reasons for choice of senior class gift

Oral Composition Projects

Topics for Composition—Persuasion *Motive*

1. How the School Grounds May be Improved
2. How the Schoolrooms (corridors) May be Improved
3. How We Can Promote Good Sportsmanship
4. How Our School Club May be Made a Success
5. Games
 - a. Pupil: I am..... I can.....
May I.....?
Teacher: Yes,....., you may.....
 - b. Game requiring complete sentences and repetition of the question
 - c. Guessing game—describing something and guessing what it is
2. Conversations planned to give before the class
(the class is divided into pairs)
3. Reciting a list of articles in consecutive order (e.g. holiday menu), without the ubiquitous "and—a"

(Continued on Page 88)

PERSONALITY AND THE NEW EDUCATION

RIAH F. COX

Indianapolis, Indiana

THE intriguing thing about the new or progressive education is that it is so fascinating in theory and sometimes so devastating in practice. On the other hand the new and clever procedures, the socialized freedom of the progressive schoolroom are so very important and effective in the natural development of personality, that one feels unqualifiedly enthusiastic. Nevertheless, I would like to see a combination of the old and new ways, the theory of the new, the inspired part of it, its clever technique and socialized procedure, with the old insistence on scholastic standards. I suppose I am really for the new education with reservations.

It would be an educational tragedy to see a world full of young people pouring out of our public and private schools full of initiative, potential leadership, creative ability, but with utterly no standards, scholastic or otherwise. Many people think this is what is happening and blame, in part, the new education for it. I am not wise enough to know whether or not they are right. I think much of the blame is misplaced. What I want to argue for is a moderate course, a thorough application of the new theory, with the reservation that in our enthusiasm we do not let slip our standards of scholarship and discipline.

In order to be as brief as possible, I shall be topical and talk first about progressive education, its theory, its practice, second what personality is, or rather what I think it is, and third, the magic combination of these two.

All education is to develop human values. No one has ever gone much further with it than Plato. He said its aim

is to develop in body and soul all the perfection of which they are capable. He was quite undecided as to the nature and form of that training and so we have been ever since. Education is so much a matter of the individual, and there are so many individuals. Cast iron rules are, therefore, above all else to be avoided.

The modern educational theory is simply that the best we can do for a human being is to help him to help himself. There has been a distinct change of emphasis from a formal learning of facts to an education in experience and character. Instead of forcing a child to learn facts the modern education directs him where to find them and through the pupil's interest leads him into purposeful activity of his own.

All children love the feeling of mind and muscle working together to produce something of their own with their own intelligence directing. The new education makes this natural impulse and desire the foundation of its teaching and utilizes to the utmost youthful activity. The result is that in the progressive classroom there is a pursuit rather than a proclamation of knowledge.

The tremendous growth of knowledge, too, has caused this change of emphasis. Any comprehensive view of knowledge as whole is so stupendous that no one can master even a fraction of it. Our individual fund of it must be a thing of shreds and patches and for this reason our aim should be to produce individuals who can at least think skillfully and find things for themselves.

So much for the theory.

IN ORDER to help youth meet this twentieth century world of perplexities, with its vast increase in knowledge and new things, education has evolved these practical changes.

1. A change in the relationship of teacher and pupil.

2. A more socialized classroom procedure.

3. A varying set of scholarship requirements to meet the problem of individual differences.

4. New ways of achieving discipline.

A little about each:

1. A teacher of the old school who stood on a little platform doing most of the talking himself, who was supposed to answer all questions, would soon lose his sanctity in this generation. Instead of such a pedagogue, proclaiming facts and tyrannically enforcing the parrot-like learning of them, we have a director of activity who, while he keeps a firm hand on the reins of authority, still allows a certain freedom. There is a spirit of comradeship in the great adventure of finding out things.

2. Second, instead of the deadly quiet of the old schoolroom, there is the hum of industry. Everyone is busy working ahead on his own problems. Often the class is divided into groups, the leader is a pupil, selected by the rest as a reward of merit, or in recognition of his leadership. Here is unquestionably good training in the quality of leadership and in another thing, just as important, co-operation. Everyone is alert, eager to get ahead. Of course sometimes the hum becomes a roar, but the good teacher can always control the situation and direct activity in the right way. Concentration, very useful in itself, is a by-product of this method. At the end of the hour, there is usually a summary of work of the various groups, a checking and announcing of results. This sort of procedure demands a lavish use of charts, score boards, bulletin boards, etc., to record individual and group progress.

3. There is possible, thus, a happy co-operation of the art department with all other departments of the school. All pupils like to see tangible evidence that they are getting on. That leads to the third phase, the varying requirements to meet the problem of individual differences. This is the most important change, and it seems to me, the greatest contribution of progressive education.

Is it right that John, let us say, with a splendid mind and unlimited energy, should be kept down to the level of William, who has only one tenth the natural ability and practically no ambition? In a class of 30 there are often wider discrepancies in ability than this. The old way made them all, John, William and all the intervening types of mental ability, do the same work and pass the same tests. That seems to me rather tragic and all wrong. The new way is to have a set of minimum requirements for each semester or unit of study. Each pupil must be held to a mastery of these basic essentials. There is also much optional material. The able ones go on to new material while the dull ones go back over the old until they attain mastery of it, which they must accomplish before progress or promotion. These required standards, these basic essentials are the milestones of progress. Without them a school is no school at all and the new education, it seems to me, little better than chaos.

4. The fourth great change is in the manner of achieving good discipline. It is unwise to say there is no problem of discipline in the new education. There is; but the modern and progressive teacher uses new methods to get it.

The old idea of discipline was that no child could possibly wish to learn. That is ridiculous. Bertrand Russell says in his book, "Education and the Good Life," that children's thirst for knowledge puts grown-ups to shame. Everything arouses their curiosity, and curiosity, after all, is the

motive power of learning. In this connection Mr. Russell goes on to say that this impulse to learn grows weaker with advancing years until at last, what is unfamiliar inspires only disgust. This is the age at which parents announce that the country is going to the dogs, that things are not what they were. The thing that is not the same is the parents' curiosity.

Granting that there is a natural impulse to learn in children, then by dividing what should be learned into suitable stages, every part can be made like a game and agreeable to the average child. There is no need of external compulsion where the rules in the classroom are like those of a game. A few simple ones, based on the child's own idea of reason and justice and children will nearly always respond to habits which lead to desirable activities. The ideal here is self discipline. Can the acquisition of knowledge be made interesting enough so that the same motives that obtain self-discipline in a game also operate in the class-room? I think it can. The theory and technical methods involved require genius, but the teachers who apply them do not require genius, only the right sort of training, sympathy and patience.

So much for the new education.

NOW a little about personality and then I shall try to get the two together. I am going to define my idea of personality by using adjectives. I can only hope that the adjectives mean the same to you as to me.

In the first place one who has personality is vibrant, colorful, vivid. Whether or not his personality pleases you is, of course, a matter of taste. Second, one with personality has not only a give but a take. He really listens to what you have to say and you feel he meets you in his mind. That leads on to the next quality which is inwardness. Perhaps it is a bungling way to express it, but all people are to me inward or outward people.

With inward people you feel courage, resourcefulness, reserve power, dependability, sensitiveness, unconquerableness. To many, a driving power or intense initiative is the most apparent quality of personality, but to me this is not to be substituted for inwardness which is the very soul of personality.

I believe that the new education, with its modern philosophy, its wiser appreciation of children's possibilities, is a much better means of developing these qualities of personality than the old way of repression and restraint.

No one can influence a child to want to do well as effectively as can a group of his own contemporaries. In the procedure I have just described a pupil sees his work on public record before his young friends; he determines to do well. His courage and resourcefulness are tested daily in the fire of real experience; all his latent powers of leadership and co-operation come out thus naturally. The recognition of varying abilities makes him a person in his own group. There is not the discouragement of trying to keep up with those hopelessly beyond him; on the other hand the able pupil is not held back to the level of the mediocre. Since his progress depends on his own industry, not on a chance question, his sense of justice is gratified and he becomes a dependable person. Feeling himself a member of a self governing group, he develops sensitiveness,—the kind of sensitiveness that sees the other person's point of view. Finally, the average child is usually happy and interested in the progressive school and that feeling is most potently educative. Every parent should rejoice if his child is happy in his school.

I have tried to show how these several qualities of personality are encouraged to find expression and cultivation in the school where there is this progressive method of procedure. It is this very freedom, of course, against which parents

protest. But we must remember that our children are facing a world of perplexities undreamed of by any previous generation, and education is doing its best to adapt itself to this. If there is laxness along the way, any change is better, surely, than the old way with its deadening uniformity, with its view, only a decade or so past, that we all have natures full of wickedness, with the flogging of little boys because they would not learn their Latin.

Laxness usually occurs, anyway, where parent or teacher is not up to his job. Parents are vastly important in any kind of education, for there certainly are limits to what the school can do. We can hardly expect that which happens four or five hours of each day to supersede the training of all the rest of the time.

Then, too, there are special times in the moulding of personality when the subtle but powerful influence of a good school group can help the parent's task enormously. One of these times is when there comes the rift between the world of *make-believe* and the world of *reality*. At the time when Cinderella, little Red Riding Hood and the rest are becoming rather questionable and when the greater importance of the real world is daily becoming more unquestionable, at this very time, there are insinuated everywhere in the child's environment, on playground, in school and at home, new imaginative ideas. I mean the ideals of conduct. These are even more imaginative than his world of *fancy* because they are abstract. He could at least see pictures of Cinderella and Santa Claus and all of the rest of them. So the imagination that inspired him to weave lovely tales of fairies by day and goblins by night must suddenly change into the sort of imagination that sees the other person's point of view, the highly civilized ideals that create good sportsmanship, good manners, and later good citizenship. So the child is forced to reconstruct his whole world as his personality is being subtly

formed, and then he does need our time and intelligent sympathy.

THERE are, of course, innumerable dual responsibilities of parent and school. One that interests me especially and that has great, if indirect, response in personality is the question of language study. Latin, French, Spanish and German are offered most frequently. The choice usually lies between Latin and a modern foreign language. How to decide which he should take?

The answer, I think, lies in the child himself, his capacity and inclination as studied out by teacher and parent. Being an adequate parent is indeed a heavy role.

The capacity to profit by Latin in *proportion to the time expended in learning it* is a very rare thing in the world today. An appallingly small percent of those who study it through high school ever become skillful enough to read it for pleasure or with any literary appreciation. One toils over the complicated apparatus of the grammar and remembers out of it all, the genitive singular of *culex*, perhaps, or the pluperfect of *nanciscor*, which he can't ever forget. All this time he might be taking more English, which often he needs badly, or French or Spanish or German, which are more easily learned, very useful, practically and have valuable literatures.

So much for the negative side, now let's examine what there is so indispensable about this Latin tradition. Some history of the Roman state and Empire is, of course, essential, but we can get that in any Roman history. Caesar's conquest of Gaul and Britain are important both historically and philologically. These, too, are available in English. The Latin literature itself is about the most over-rated thing in the world. The Aeneid story is the best of it, probably, but in all of it, the grammar smothers the beauty. After all isn't it the vocabulary value of Latin that is the greatest point for it? I believe strong-

ly that it is, and surely we do not have to build Caesar's bridge to get that.

Through all the centuries since old English superseded Norman-French as the spoken language of England in the 15th century, we have borrowed from Latin and Greek thousands of words for almost every scientific need. The study of the roots and prefixes with which these derivatives are built can and should be studied either as a part of the English curriculum or as a separate unit of language study.

Suppose we have pupils in the seventh and eighth grades do, for a year, intensive work in language study, in words, building their vocabularies with Latin roots and prefixes and a dictionary close at hand. At least they will become skillful in using a dictionary and that in itself is a valuable thing. In short why not, instead of giving them a stream of information about things, in this case, words, give them *the things themselves* to work with?

A specific example of what they could do is the building of individual vocabulary books. Each one could express his own ideas in decorating and illustrating, his own book. His progress should be publicly recorded on a score board. Each unit of ten words satisfactorily mastered and checked by the teacher would give him a certain advance on the vocabulary Life Line Chart. He would feel the thrill of hands and brain working together and would build for himself a fund of never-to-be-forgotten word knowledge. There is no end of raw material for the exceptional pupil to work on; he might become interested in word histories, for example.

I believe the average pupil of the seventh or eighth grades could profit more by such intensive language work than by any amount of Latin that could be crammed in. Such training, aside from its value in grammar and composition and its exploratory value in discovering a pupil's language inclination or lack of it, can be both

basic and culminative, basic for those who go on in Latin or other foreign languages, culminative for those who want and need the practically useful parts of Latin. There is a wealth of fascinating and useful material in word study. Its origin is largely in Latin but that is no reason why we can not learn it in our own language.

Some day, perhaps, there will be a classical course of two or three years, all in English. It will have in it much geography and history, taught largely by pictures, maps and globes. It will include the most beautiful parts of Greek and Roman mythology, and the story of the part Latin and Greek played in the romance of language that produced English. It will surely contain the high spots of these ancient literatures, the story of the Iliad and the Odyssey; and life sketches, too, of the great men of antiquity, Aristotle, Socrates, Plato, Cicero, Caesar, Horace and all the rest. Most important of all it will open to all pupils of all abilities the romance of words. But this is just a day-dream of mine and has no place here.

And so for the reasons I've given, which are too brief, I am afraid, to be convincing, I think the case is overwhelmingly against Latin and for modern language, except for pupils who have the so-called language sense. It would be too bad for those who do have a special capacity for Latin to miss it and of course there should always be some Latin classes. By exploratory work such as I have described the skillful teacher can usually tell which pupils should take Latin.

I hope no one thinks I am belittling Latin in favor of utilitarian subjects. If utilitarian subjects should ever supersede the humanistic in our schools and colleges, we would become so materialistic that the sky would come down like a brass bowl over our heads. I am only arguing that the classics should be so simplified that our children could get the best of them and still have time left for more of the beautiful things

in our own language, and for more modern foreign languages.

SO MUCH for the selection of foreign language work. To return to the general problem of selection,—Bertrand Russell says we must have some idea of the kind of person we wish to produce before we can have any definite opinion as to his education. Sometimes, too, the results are not what they are supposed to be. Uriah Heep was the outcome of lessons in humility at a charity school. Some qualities are desirable in some proportion and others universally.

For instance, Shelley describes the day's work of the poet in these lines:

He will watch from dawn to gloom

The lake reflected sun illumine

The honey bees in the ivy bloom,

Nor heed nor see what things they be.

Such habits are fine in a poet, but not so good in a postman. So it must be only those characteristics which are universally fundamental to good character that should be the aim of education.

Those qualities of personality which I have outlined for you stand as an ideal to me. Everyone should make his own: perhaps yours would be very different from mine. Whatever they are, the new education will do much toward developing them, I believe, if we can only make sure that there is a strong hand at the helm to keep high our standards of scholarship.

ORAL AND WRITTEN COMPOSITION PROJECTS

(Continued from Page 81)

4. Class discussion of fires witnessed, historical fires, fire prevention, fire department on Fire Prevention Day
5. Round table discussion of characters in story.
6. Talks about the lives of people which have been illustrated in sand table project
7. Play (without plot) made up of combined incidents in the signing of the Declaration of Independence (ideas developed orally)
8. A pageant depicting oriental life, planned for assembly presentation (planning is oral)
9. Discussion of playground incidents involving moral issues
10. Telling stories, vividly, by right choice of words and tone of voice
3. Writing a fairy tale, an autumn pageant or other story to be dramatized later by selecting the best ideas from papers submitted by the members of the class
4. Group compositions—each child writing on aspects of a certain season. Book made of complete collection to be used as gift
5. Nature studies—each child contributes a description and an illustration to make up a wild flower, weed, bird, or insect book
6. Gathering material to use in writing up of story of some food, product, industry, profession, historical characters, national heroes, etc. Any poems, articles, stories, pictures referring to these are brought in
7. Relay telling of a story
8. Discussion of last issue of school paper before editing the next
9. Launching a project:

Group Projects

1. Dramatization of a story
2. Pantomiming a story, and later writing original conversation and adding characters

Class Paper
School Garden
A Campaign

EDITORIAL

The School Library the Best Solution

WHEN the pioneers of colonial America first penetrated into the wilderness, they frequently found themselves without means of subsistence except through hunting. There were stages in their lives when they lived entirely on meat. They ate meat because other food was not available. They were not faced with a problem of dietetics. They had a choice between meat or starvation.

It would be foolish for anyone to criticize them for an unbalanced ration. It is perhaps equally foolish for anyone to criticize children for reading books of inferior quality, when in many cases, better books are not within their reach.

Someone has said that recent investigations of children's reading reveal, in the choice of books for children by homes, by schools, and by public libraries, a travesty of adult wisdom. If this is true, the reports of children's reading represent more accurately errors of adult choice in children's literature than they do mediocre juvenile taste. Bluntly stated, the situation is this: great numbers of children do not read superior books because they do not have them to read. The lure of good literature is irresistible. Children who grow up in the rich environment of books learn to like and to enjoy good literature. They come to know good books through association, and later, seek good books by preference.

The astonishing thing about the whole matter is that people with the interests of children at heart do not do more to give them the opportunities for reading that they crave and need. School buildings are constructed year after year in community after community with almost every provi-

sion for satisfying the needs of modern child life but without library accommodations, books, or expert librarians to guide the children in their reading. Yet the school library, abundantly supplied with books, properly administered, is not a luxury. It is not costly. No other school equipment costs less on a pro-rata basis than library books, and the expert service of a librarian. School libraries are the best of all educational investments. When more of them are established, children will be less likely to suffer from whatever errors adults chance to make in the development of reading lists.

Let anyone who entertains doubts go into a school library for a day, or even for an hour, and watch the children at their reading. He will see the strong attraction that books have for children. There will be evidence of this on every hand. When children come into the library, some of them seek outright volumes from the shelves. Others zealously begin their quests at the card catalog. The intent of the children's interests is unmistakable, and when they have their books, the whole-heartedness of their reading cannot for an instant be doubted. These scenes are enacted many times in school libraries, day after day, week after week, year in and year out, so long as the children know that there they will find the librarian keeping ready for them the books they so earnestly desire.

No one who has visited a school library questions the high level that may be reached by public school children in the reading they do when books are thus abundantly supplied.

The problems of what books should go on the shelves of the school library requires

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REVIEWS AND ABSTRACTS

Clarissa Murdoch

BEMOL AND KUSUM. By Herbert E. Wyman. Illustrated by A. Helene Carter. Yonkers-On-Hudson: World Book Company. 1926. 260 pages.

Never shall I forget the day that "Zig-Zag Journeys in India" found its way into my hands just as I was learning to read. What a magical land was unfolded! Even the names—Delhi, Taj Mahal, Benares—cast a spell. Something of the old-time thrill possessed me as I read of Bemol and Kusum of Bengal. This book is one of the Children of the World Series published by The World Book Company. The author lived in India seventeen years and writes of its people as he observed them. Their story centers about the daily life of the children's family. Much is learned of their manners and customs. There is a neighborhood feud which adds excitement to the tale. The description of a tiger hunt and the killing of a dangerous crocodile will be sure to appeal to boys.

CHI-WEK AND LOKI. By Grace Moon. Garden City: Doubleday Page and Company. 1926. 208 pages.

Chi-Wee, the little Pueblo Indian girl, is one of the most delightful of recent heroines. Grace Moon has written another book about the child's life on a mesa. In Chi-Wee and Loki she tells of her work and play and also of the strange adventures that came to her and Loki, her friend the Navajo boy. Ba-ba, her goat, is here and Loki's pony, and there is also a chubby baby brother for a plaything. One of the finest things in the book is Chi-Wee's joy in her out-door life—her love for the desert, the mesa, the sage brush, the blue sky. Carl Moon's pictures perfectly illustrate his wife's text.

FATHER'S GONE A-WHALING. By Alice Cushing Gardiner and Nancy Cabot Osborne. Garden City: Doubleday Page and Company. 1926. 198 pages.

The present interest in early America has produced for adults several books on whaling days. In *Father's Gone A-Whaling* the authors have described for children what happened to Peter Macy on Nantucket Island while his father was

away from home, whaling for three years. The material is authentic for it has been obtained from Nantucket people, from newspapers and files. In this interesting story of those old days the peculiar charm of New England is felt as it was in Rain on The Roof. The book is illustrated by Erick Berry. A child's book today is not complete without a map. In addition to the pictures there is a map of Nantucket, marking the points of interest.

GIPSY NAN. By Carroll Watson Rankin. New York: Henry Holt and Company. 1926. 246 pages.

Girls like Carroll Rankin's *Dandelion Cottage Series* because she writes about real little girls who enjoy doing the same things they like. This last book of hers is about Gipsy Nan, a gay little girl who spends the summer with relatives at Craig's Corner. There is fun and excitement in the story and a bit of a mystery.

GAY'S YEAR ON SUNSET ISLAND. By Marguerite Aspinwall. New York: G. P. Putnam's Sons. 1926. 242 pages.

Gay Annersly, a fifteen year old girl, tells the tale of her interesting life on Sunset Island. There are all the ingredients for a successful adventure tale—caves, Morgan's map, the loss of the map, villains, treasure. What more could one ask? Here too is a map, well labeled.

THE PATHWAY TO READING. Sixth Reader. By Bessie Coleman, Willis Uhl, James Hosie. Illustrated by Eleanor Howard. New York: Silver Burdette & Company. 1926. 372 pages.

This interesting reader contains new material which is well arranged under different headings. Some of these are—The Ways of Animals, Things to Do, Our Own Country, Home and Holiday, Humor and Pathos, The Out of Doors, Adventure.

FIRST LESSONS IN NATURE STUDY. By Edith M. Patch. Drawings by Robert J. Sim. New York: Macmillan Co. 1926. 280 pages.

Edith M. Patch is a member of the department of entomology at the University of Maine. She has written several valuable books for children. "Bird Stories" and "Hexapod Stories" have

been popular with the children. Her new book "First Lessons in Nature Study," is a book about plants and animals. No one knows better than the author that love of nature cannot be taught from a book. In fact, in her introduction she tells children that while one purpose of her little book is to tell them interesting facts about plants and animals a more important one is to ask them to "look and find out"—like the mongoose, Rikiki-tavi, in Kipling's story. The book will be very valuable to country school teachers who have not had training in science. The format of the book is most attractive. It is beautifully illustrated with drawings by Robert Sim and by photographs. The scientific information is accurate. The material is systematically arranged. The author's style is clear and interesting because she tells many stories to illustrate her points. The questions and exercises on each chapter enable a child to test himself.

THE ADVENTURES OF A LION FAMILY. By A. A. Pienaar. London: Longmans, Green, and Co., Ltd. 1926. 256 pages.

A. A. Pienaar is a young Dutch South African who spent his early life in East Africa. He writes with sympathetic understanding of the animals of that famous game country. Close observation has taught him much of the habits of the strange beasts that inhabit the land. The two stories, "The Adventures of a Lion Family" and "The Two Friends" are dramatic and exciting. The author writes vivid descriptions of the country itself, thus giving a rich background to his stories. The book has been translated from Afrikaans, the dialect of South Africa. The illustrations are by H. A. Aschenbom.

THE STORY OF THE DECLARATION OF INDEPENDENCE. By Mabel Mason Carlton and Henry Fisk Carlton. New York: Charles Scribner's Sons. 1926. 113 pages.

Children who are beginning the study of American history will find this little book helpful, for

in simple language the authors have summarized the reasons why the American colonies desired independence. There are descriptions of Continental Congress, the Fourth of July, the announcement of Independence, and the signing of the Declaration. A brief discussion of what the Declaration did and did not do for America concludes the book.

THE SPIRIT OF INDEPENDENCE. By Mabel Mason Carlton and Henry Fisk Carlton. New York: Charles Scribner's Sons. 1926. 120 pages.

The authors have written an excellent pageant in the hope that it will help in creating an interest in American history. Young children can perform the parts, and directions are given to make the production easy. There are eight prologues and eight scenes. The time is from the Boston Tea Party to the first reading of the Declaration of Independence. John Hancock, Patrick Henry, George Washington, and other famous men of the period are leading characters.

THE YOUNG FOLK'S BOOK OF INVENTION. By T. C. Bridges. Boston: Little, Brown and Co. 1926. 286 pages.

T. C. Bridges has written a book that should find a place on the family bookshelf. In "The Young Folk's Book of Invention" a child may learn of the origin of various inventions, from the stone axe of primitive man to the movies and radio of the present day. There are many illustrations in color and black and white.

STORIES OF EARLY MINNESOTA. By Solon J. Buck and Elizabeth Hawthorne Buck. New York: Macmillan Co. 1925. 228 pages.

While this book will be of particular interest to children of Minnesota, other youngsters will enjoy its tales of early days in the Northwest. What child does not love to hear yarns about fur trappers and traders, Indians, and early settlers? Here are true stories to vitalize the study of American history. The book is well illustrated with photographs and reproductions of paintings.

SHOP TALK

A NEW ADVENTURE OF STALKY AND COMPANY

IT IS hard to believe that the immortal Stalky ever really grew up, but that he became so consequential a person as a flesh-and-blood Major-General teases the imagination. Such is the case, apparently, for we are told that a Kipling Society has been formed in London, and that its founders include Major-General L. C. Dunsterville, the original "Stalky," Mr. G. C. Beresford, the portrait photographer, who is the original "MacTurk" and Sir Herbert Warren, the President of Magdalen College, Oxford.

The objects of the society are to read papers and hold discussions on Mr. Kipling's works; to circulate information among members about his fugitive verses; to secure a complete Kipling library; to issue a periodical and "to do belated honor to, and extend the influence of, the most patriotic, virile, and imaginative of writers who uphold the ideals of the English-speaking world."

WHITE HOUSE PETS

THE lively Roosevelt family is a constant source of delightful anecdotes. In "White House Gossip from Andrew Johnson to Calvin Coolidge," by Edna M. Colman, published by Doubleday, Page, we learn that the Roosevelt children enlivened the White House with an astonishing array of pets.

Theodore, more serious-minded than his younger brothers, was the judge-advocate-general ranking next to the parents when differences of opinion on the respective merits of the family menagerie had to be decided. Each child had his full complement of dogs, birds, ponies, rats, guinea pigs, or whatever pet he favored.

One of Archie's proud possessions was Algonquin, a small calico pony from Ireland. Once

when the little boy was taken sick with the measles, he longed so for a sight of the animal that somehow—perhaps by mental telepathy, although nobody ever told—Algonquin got the message, and one day when the house was devoid of guests and Mother and Father were out driving, the pony was smuggled up in the elevator to the boy's room for a few minutes' visit. Convalescence was rapid thereafter.

An officious bull pup almost produced international complications by delaying the progress of an ambassador on his way to call on the President. A small black bear furnished endless amusement with its clumsy antics, while a funny black puppy learned to ride on Algonquin's back and insisted upon being taken along when Archie took a ride. Archie also had a kangaroo rat that was always peeking out of his pocket and sociably accepting tidbits, utterly indifferent to its high position.

A DIRECTORY OF SCHOOL LIBRARIANS

A LIST of school librarians who are members of the A. L. A. will be published soon, as a part of a volume on school library work which is being compiled by the A. L. A. Committee on Education.

The list will include librarians and assistants in elementary, secondary, private and parochial schools, normal schools and teachers colleges, and in school library departments of public libraries.

Every school librarian (as defined above) is asked to send a brief note at once to A. L. A. Headquarters indicating that his name should be included in the proposed list. Please give name as it should be entered, position, library, city and state, in that order.

All school librarians and assistants who join the A. L. A. before April 1 will be included.

EDITORIAL

(Continued from Page 89)

scientific study. The solution of the problem, however, is well within range of thinking teachers and librarians.

In the library, a taste for good literature is met with a wide variety. The balanced library collection stands in sharp contrast to the haphazard collections of books found

in many homes and in numbers of schools where no regular library is provided. The situation that has been so often investigated recently is more deplorable because of its lack of good books than because of anything seriously wrong with the reading interests of children.

THE VALUE OF RESEARCH

THE PRACTICAL value of an educational research or study is determined by the results derived from the use of its findings and conclusions in the regular daily procedure of the schoolroom. Judged by this standard, the research of spelling conducted by Dr. W. Franklin Jones is of the highest value, because the use of the Jones Complete Course in Spelling, which is based wholly on the findings and conclusions of Dr. Jones' research in spelling, gives better results in spelling than are obtainable by any other means involving so little expenditure of time and effort on the part of the teacher and pupil.

This estimate of the value of the Jones Complete Course in Spelling, as a text, is not based solely on the results of the spelling recitation, instead it is based mostly

on the spelling results in all of the written work of the pupil. As a matter of fact, the real test of a pupil's spelling ability is the spelling of his miscellaneous writing. If spelling in such written work is poor, it is evident that either the pedagogy of the text is poor or else that the text does not furnish, for study, the words which the pupil should know how to spell. When the spelling in the pupil's own free written work is good, you have evidence of having a text which solves the spelling problem effectively. Good spelling in all written work is the result invariably secured from the use of the Jones Complete Course in Spelling. It has solved the spelling problem for others. It can solve it for you. May we explain more fully how it can?

HALL & McCREARY COMPANY, 428 S. Wabash Ave., CHICAGO



Stir the children's imagination

A school situated in one of the Italian sections of New York City built a little house for the Three Bears, who figure in the first story in the Primer of **EVERY-DAY CLASSICS** Readers. It has a tiny electric light over the front door and boasts not only a neat little staircase for Goldenhair to mount but also the famous bowls, beds, chairs, and three Teddy bears.

The community imagination was so stirred by the children's accounts that parents flocked to see this wonderful house of the Three Bears. A home-made rag doll, understood to be Goldenhair in effigy, was promptly donated by one Italian mother. This incident suggests the interest aroused by these readers.

SEVEN READERS for First and Second Years

Ayer:

The Easy Book (Pre-Primer)\$.28

Baker & Thorndike:

Primer\$.60

First Reader64

Second Reader68

Mabel G. La Rue:

The F-U-N Book\$.68

Under the Story Tree76

In Animal Land80

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The NATIONAL SPELLING SCALES

**For Elementary, Junior and
Senior High Schools**

By **JOHN J. TIPTON**, Principal Allegany County Academy, Cumberland, Maryland.

New scientific scales that measure the ability of pupils to spell in sentences; the spelling ability demanded by the social and business world. Based on thorough research and extensive investigation. Reliable standardized norms are given. Spelling ability is interpreted in terms of years and months, ranging from six years five months (6-5) to nine years ten months (9-10). Published in different tests of equal difficulty; thus making it possible to test the same pupils from time to time with the same scale to measure the progress made in spelling.

The NATIONAL SPELLING LISTS

**For Elementary, Junior and
Senior High Schools**

By **JOHN J. TIPTON**, Principal Allegany County Academy, Cumberland, Maryland.

WILLIAM R. SHAW, Superintendent of Schools, Terra Alta, West Virginia.

J. FREEMAN GUY, Superintendent of Schools, Bellevue, Pennsylvania. Formerly Director of Research, Public Schools, Pittsburgh, Pennsylvania.

These spelling lists are the result of a careful study and checking of every authentic investigation of spelling, every reliable list available, and all the latest textbooks in spelling. The set consists of twenty-three lists; one for each half year, beginning with the second half of the first year and continuing through the twelfth year. The words in each list are arranged alphabetically and comprise the minimum number that should be learned by the pupils of the corresponding half year. This set represents the first attempt at the compilation of scientific spelling lists for the twelve years.

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A new textbook in spelling that is based upon a careful study of all the scientific data available to date. Emphasis is placed on the selection and grading of the words. This book is an excellent example of the application of sound scientific method, sane professional judgment, and wide school experience to the making of textbooks.

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